

which is the chief attraction with too many, sterling merit still impresses, and, if sought for, will be seen in them.

But to restore her to her true position; to represent her fairly that she may embody all that enraptures us in art, is not, I imagine, the only result this laudable ambition leaps at. They will foster a love and effect a revolution where ignorance reigns now woefully despotic. They will accomplish for architecture what the "Art-Unions" have done for painting—plant the seeds of appreciation in the minds, not only of the rich, but of those who will snatch the hour from their midday repast and devote it to the cultivation of beauty. Rare devotion, when the good belly bends unto the head! I have indulged in it, notwithstanding; but to proceed. Think you not, Sir, that this enterprise will in some degree dispose, not only of what is called "churchcurialism," but of that strange propensity which folks possess for exhibiting their bad taste in our public thoroughfares. Is it not natural that a fine exhibition in a Pall-mall gallery will eclipse those ugly architectural (?) compositions in our streets; that taste infused into tradesmen's heads may give expression to their fronts, especially when it is done gratis.

If such fruits be garnered, shall we not—will not all interested in its welfare—

"Live cowards in our own esteem."

if we withhold the support of our best energies, because the scheme is projected by a young society? Another feature claiming our attention is its freedom both to contributors and visitors. This is a broad liberality that commends itself. Had it been otherwise, I feel confident it would have been unsuccessful in one of its main features—public education. As it stands now, even a failure can bring shame alone to those who wait till support is unneeded ere they proffer it. So great an undertaking may not, perhaps, have been meditated when the venture was first made, but the attention the art journals gave them, and the applause which tilted their sails, possibly "heut up each spirit to its full height," and determined a longer course. Their resolution was good, and bravely made. If the association were of ten times the importance it is, it were better to founder by so doing, than once "to surfeit voluptuously out of action." Let us, however, "screw our courage to the sticking post," and there will be no dream of failure.

The question is how we can best urge this business on, and it must be soon practically answered, for the game's afoot. Can we (I ought not to include myself in this first matter), not assist with drawings; cannot the elders of the profession do this, for they are included in its ripening influence? Again, let us forward suggestions to their hon. secretary, which will doubtless be favourably welcomed. There is one other way in which we can aid them, by enrolling ourselves as members of the association. Even those who, like myself, reside in the country, may thus testify their earnest sympathy. Should one of the suggestions I have forwarded to them, be adopted, viz., to have an admission fee one day in the week, those who can may avail themselves of the privilege of paying.

I have intruded myself on your patience, Mr. Editor, to congratulate you—all, on this new movement. I have given no suggestions; they are best forwarded to the association. I cannot forbear wishing them success, for they deserve it. May the energy that prompts them pass from mind to mind, and burst forth ultimately in lustrous beauty to the glory of architecture! They cast round their soul-enchancements with a liberal hand, to dispel the prejudices that envelope too many in chaotic ignorance. Shall not we, who have long desired the coming aun, be glad when its rosy herald tints the sky, and its first beams leap joyously above the horizon? They must now run their course; this cannot be an experiment simply. It is bound tenaciously to the association. It must either elevate them, or, if oblivion claims it, they must sink with it into the abyss; separation may not be. Think of this, gentlemen, as I trust you will, when you make this exhibition worthy of the beautiful art it purposes to enshrine. B.

Castell Lluchwr, South Wales.

MONUMENTAL BRASSES AT HACKNEY.

THE following further notice of the brasses at Hackney may not be uninteresting.*

In St. Augustine's tower there are only two now remaining. 1. John Lymley, Esq., in armour, and his lady, with three shields and a mutilated marginal inscription, which once had the four evangelistic symbols at the corners, but only those of St. John and St. Mark are now left. The legend is as follows:—
"Off youre Charite praye for the Soules of John Lymley chylde the xv day of Novber in the yere of our lord god a mcccccxii and the sayd Margaret decessed y day of An^o dñi m lxxv—on whois soule? Jhu have mercy."

An attempt was made a short time back to steal these figures, by cutting away the marble stone in which they are inlaid; and the thieves had so far succeeded as to break off the lady's head, when, luckily, the sexton caught them. The head is now lying loose, and I had some little trouble to find it, so as to perfect the figure.

The other, which unfortunately I had not time to rub, commemorates Arthur Deridie and his three wives, with an inscription bearing the date 1652. I forget whether there are any shields or not.

In the modern Church of St. John the Baptist are also two. Dr. Christofer Urswic, a large figure of a priest in processional vestments (cope, &c.), with a skull-cap upon his head, above which is a shield, the bearings of which are quite effaced. Above these is a scroll, inscribed with the word "Misericordia." The whole is on an altar tomb, with a stone canopy, below which, and against the wall of the vestibule of the church, is a Latin inscription, bearing the date 1521.

This Urswic was frequently employed by Henry the Seventh on important foreign embassies, which he executed so successfully that he was created Dean of Windsor in 1495, and the bishopric of Norwich was offered to him; but preferring a private life, he resigned all his offices in 1505, and retired to the living of Hackney, where he died, in the seventy-fourth year of his age, on the 24th day of March, 1521.

Christofer Urswic and Sir Reginald Bray superintended the finishing of St. George's Chapel, Windsor, and have mortuary chapels in that edifice. Urswic's Chapel, which now contains the cenotaph of the Princess Charlotte, is at the west end of the north aisle, and had a stone screen (now placed between the two piers of the choir adjoining Oxenham Chapel), on the exterior of which is painted a Latin inscription, praying for the souls of King Henry VII. and Christofer Urswic.†

The other is over the door of the north aisle, and represents Hughe Johnson in a reading pew, habited in a gown, with a scroll proceeding from his mouth, of which only the words ^{PO} ^{SPE} remain: beneath are two inscriptions bearing the date 1618.

The two brasses in St. Augustine's tower are fast decaying under the influence of the damp and the filth with which they are covered; indeed it took me nearly as long to clean them as to rub them. Why should they thus be allowed to perish? is there not a spare corner for them in any of the Hackney churches? or if the parish will not restore them, they might at least remove them into the church, and keep them dry. W. H. J. WRAKE.

CONSTRUCTION OF OVENS.—Mr. John de la Haye, in the *Mining Journal*, suggests that hakers' ovens be constructed of brick only below the flame, and of iron above, paved with a thin layer of hard stone to qualify the heat, and prevent the exhaustion of the moisture of the bread, and the formation of thick hard crusts on its surface, as when paved with the more porous bricks. A space of 6 inches, he adds, should be left between the iron and the brick, the flame extending over the whole surface before reaching the flue, so as to save the heat.

* See p. 567, note.

† This monument used to stand in the chancel of St. Augustine's, Hackney, and was probably used for an Easter sepulchre, to which the inscription may contain an allusion in the words—"Hic sepulchra carnis resurrectionem in aeternum christi expectant."—*Oxford Manual of Brasses*.

THE USE OF SEA SAND FOR MORTAR.

As your reporter (you were not present yourself) has given an indifferent account of the part I took in the very interesting discussion upon the use of sea sand in buildings, commenced by Mr. Burn at the Institute of British Architects last week, you would oblige me by inserting the following explanation in the next number of your valuable periodical.

The two houses in the Isle of Wight, to which I referred, were both built and finished with (not "on") sea sand; that employed in the one having been first exposed to the action of the weather during some months, but that used for the plastering of the other having been but recently taken from the shore. In the former case no inconvenience whatever was found; but in the latter the plastering took a very long time in drying, and when at length apparently dry, again became damp whenever the atmosphere was more than usually charged with moisture, and even after having been inhabited a whole summer: with these alternations of wet and dry, the moisture of autumn collected upon the work in such quantities as to run down the walls, and fall in large drops from the ceilings.

These houses are within a hundred yards of each other, at an elevation of several hundred feet above the sea, from which they are distant some quarter of a mile, in a direct line. The water used for the mortar was obtained on the spot, at a depth of 20 or 30 feet, running in fissures of the rock, and on the top of the clay, there known as the "blue slipper," its action upon which has been one main cause of the landslips that have imparted so peculiar a character to the scenery at the back of the island. The two buildings were also in progress together, though the foundation of the one requiring much less blasting than that of the other, the latter was somewhat delayed; but still the circumstances of the two were so exactly similar in all other respects, as to afford a most conclusive instance of the importance and utility of having sea sand purged by exposure to the weather, when intended for building purposes.

My motive for allowing this material to be used was a consideration of economy, pit sand having to be brought several miles,—a matter of some moment, over the roads of the Isle of Wight; and I was confirmed in my determination to adopt it, by finding the very soil, and even the stone, quarried on the site (with which we had to build), so impregnated with salt that it was quite sensible to the taste. I, however, took the precaution of insiating upon the whole of the sand required being deposited on the site before the buildings were commenced; and it was not till afterwards that I was aware that the stock laid up having proved insufficient for the contract and additional works, a further supply was brought direct from the shore.

When it was found that time and fine weather failed to remedy the defect, we applied to a chemist, who recommended a trial of a powerful wash which he prepared. This being applied to the work (not "boiling hot"), very shortly removed all traces of damp, which has never since appeared, though several years have elapsed. What this wash was I never knew; but I mentioned at the meeting that the expression of the workmen was, that it was "so hot" in its nature that it dried up all the damp at once. It was suggested by Mr. C. H. Smith, that possibly it might have been a solution of alum. Whether this be probable, or what might be used with good effect in such a case, I must leave to the decision of such of your readers as are better chemists than yours, &c., Wm. WILLMER POCKOCK.

GLASS SIGNBOARDS.—A specimen of glass labelling in Liverpool was placed last week over a shop front in Scotland-road, Liverpool. The present operation is said to consist in applying gold or silver leaf to the back part of plate or sheet glass with a glutinous substance, which does not affect the brilliancy of the gold; and after the gold is burnished by the application of heat, the writing or etching is then secured by a varnish, and the surplus gold removed; the ground is then laid as on wood or any other surface, and the work is finished.